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THE HOUSE

HOME DECORATION AND FURNITURE.

VIII.



JUST as the first consideration in architecture is to make a building declare its purpose—that is to say, to show unmistakably the uses to which it is to be put, so every room in a house should be equally expressive and have its own individuality.

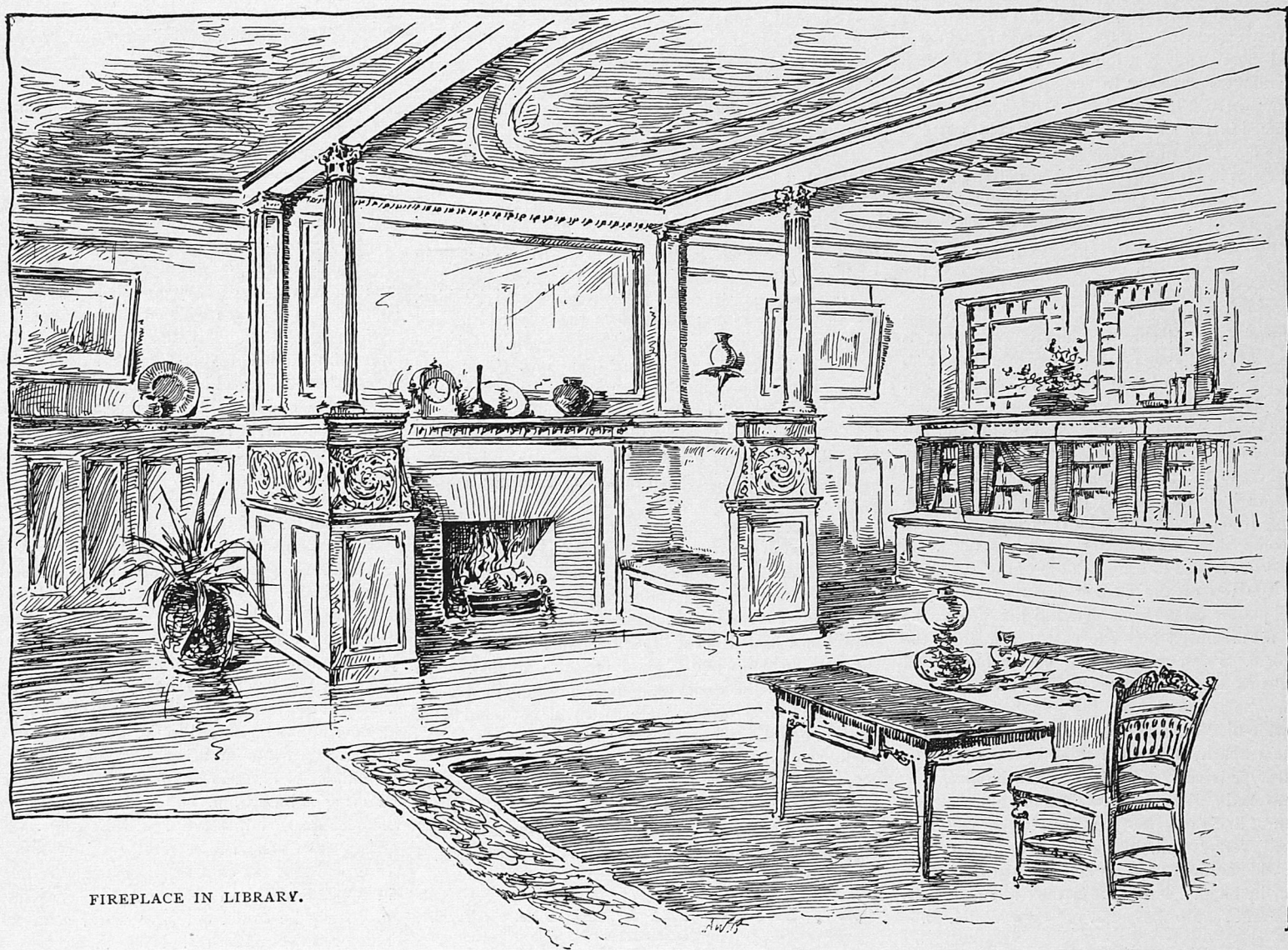
This seems a trite saying enough, but if you stop to consider, the majority of rooms one sees are perfectly non-committal. The usual upholsterers' regulations, or the dicta of the furniture salesman, are not enough to rescue an apartment from a commonplace dead level. These gentlemen will tell us that the dining-room, for instance, must be dark in color, and the woodwork

hall or dining-room should not look dainty and light. The expression of a room is a more difficult matter to manage. The hall should express hospitality, the dining-room should be cheerful, the library quiet. How to obtain these results is not so easy to say; but by following the stock directions and the conventional methods, success is by no means assured. I have made a library in white and gold and finished another in ebony, and they both had the expression for which I strove—that of a restful, quiet room for reading. I have finished dining-rooms in light tints and made parlors rich in color, and again attained my object, the dining-room looking like a dining-room and the parlor like a parlor.

It is as impossible to say just why this is so or how it is done as to give precise rules for selecting colors or designing ornament. Much may be told, of course, and negative advice given in abundance—in fact, the things not to be done are legion; but a knowledge of form and

touched with gold leaf. The walls from the bookcases to cornice were treated as a frieze, which, with the ceiling, was decorated in the lightest tints of yellows, with a very little warm pink. The draperies were of the most delicate India silk, and the window was glazed with leaded "ripple" glass, which substituted a design of graceful lines in a field of silver for the view of the neighboring brick wall.

In the other case, my library was well lighted by a large bay facing a garden. Dwarf bookcases covered the walls between the doors and window except on part of one side, where the open fireplace was situated. Part of the bookcases were arranged for portfolios—writing desk and shelves for curios. The wood used was cherry ebonized. I covered the walls with a leather paper of a rich golden color, and on the oak floor were many brilliant rugs, and others were thrown over the window seat in the bay. The curtains and portières were of soft-



FIREPLACE IN LIBRARY.

must be oak; the parlor must be white and gold; the hall have a high dado, and so on. After following these artistic formulæ we find to our disappointment that the rooms lack just the expression which we sought; for rooms, parts of rooms and mere pieces of furniture have expression. The total depravity of inanimate objects has been dwelt on by various writers, but the expression of the objects often escapes us. A chair, for example, may look inviting or unfriendly, stable or unsteady. It is not enough that it is comfortable and strong; but it should look as if it would bear one's weight and be a cosy resting-place. There are some pieces of furniture that always seemed to me as if they probably danced around when no one was looking, while others seemed to be immovably planted in the various positions. In designing furniture this expression must always be thought of. The chairs in a Louis Quinze salon must not look heavy, and the furniture in a formal

color must guide one as in painting a picture. We must rather feel the spirit of a design, and intuitively select the proper combination of lines and tones. In the instance I above cited—the white and gold library—the treatment, while seemingly entirely inappropriate, was merely the result of studying the conditions of the problem, and a conviction, in this particular case, that light tones would be most suitable.

The room in question was scantily lighted by one small window that looked out upon a dreary prospect of brick wall. After lining the wall with bookcases, which, to accommodate the required number of volumes, had to be rather high, there was but little space left for easy-chairs. The detail of mouldings, carving, spindles, etc., was perforce very delicate, but only by the use of cream white paint and a little gold did I produce a cheerful room. The paint was rubbed down to a hard smooth finish, the carving and principal mouldings

est reds, and the whole room when completed had a restful look; the light, tempered by yellow silk sash curtains, blended the black, red and gold together, so that, while looking rich, the effect was not crude nor gaudy.

The mistake is often made of treating the rooms in a house of moderate size in too formal a manner. The scheme of decoration that would be suitable for an apartment twenty feet wide and thirty feet long is eminently unfit for a room twelve or fourteen feet square, and such a room more often constitutes the problem for the decorator than the former. There are but few palaces, but many homes, and the question of how to make these homes beautiful, cosy and livable is not too readily answered.

One of the brightest little dining-rooms I know of was one in which the conventionalities were quite ignored. It was wainscoted five feet high in pine, which, with the rest of the woodwork, was painted white;

not a blue or cold white, but rather an ivory tone. The walls were covered with a bright yellow paper of conventional foliage. The ceiling was divided irregularly by small moulded strips of wood, also painted white, and the plaster between a dainty yellow, much lighter than the wall. The windows were made like English casements, divided into small panes of glass, and were recessed, giving place for low window seats. The mantel was broad and low, also of white painted pine. It had a broad shelf supported by delicate carved pilasters (the only carving in the room) and a series of panels over the shelf, not over twelve inches high. The facing and hearth were of "Tiffany" brick, as it is now called, which, when laid in masses, gives a soft gray effect.

their other advantages. The upper one is made simply of interlacing strips of wood, while the lower one depends on carving or inlay for its decoration. Both these door-heads have the same "motif," both have the centre opening and shelf for bric-à-brac; but one is carried out so as to suit a simple apartment, and the other in a more formal, richer and consequently more expensive manner.

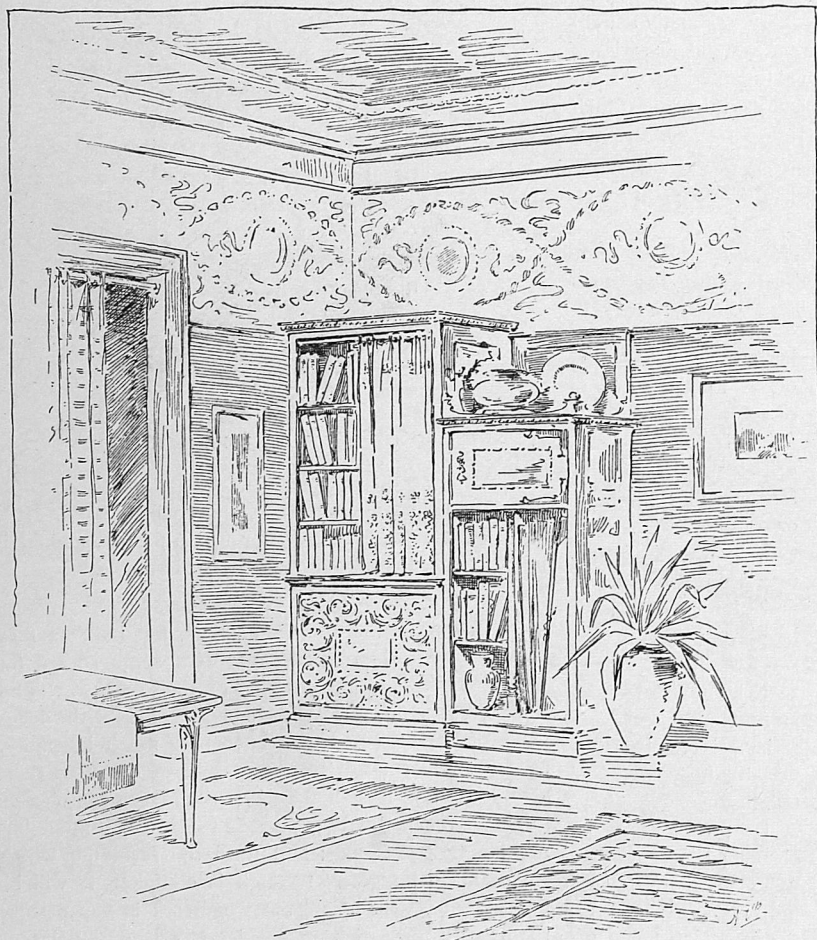
In the drawing of a library with fireplace and seats I show a large room, and the screen around the fireplace is a device to "give scale" to the room. Besides, it affords a cosy corner in what otherwise would be a simple rectangular room, and combines well with the general lines and decorative divisions. In a smaller room such a treatment would be forced, and a different solution of the problem would be necessary.

A large piece of furniture, such as the oaken chest here shown, may be brought into scale with less massive surroundings by a little delicate detail, such as carving or iron-work. The device will be found useful in harmonizing the different parts of a design or composition. The corner bookcase, for instance, should have the lower panel and decorated upper moulding carved or painted (according to the expense decided upon) in the scale of its surroundings.

While carpets are so often ill suited to the positions, we notice that rugs are seldom out of scale. This is because the detail of rugs

—referring, of course, always to antiques—is generally small in scale, even if the general subdivisions of its design are large. The same may be said of mosaics, the minute network of lines bringing even the most ambitious work of this kind in keeping with the other decoration. Stained glass is another example of this, and the scale may be varied according to the size of the various pieces of glass or the fineness of the leading. In fact, it will be seen on reflection that stained glass is merely a mosaic done in transparent pieces of glass instead of opaque substances. The painted glass is most unsatisfactory unless it is the work of a master, and even then the best of such work looks a

little thin compared with the more vigorous leaded mosaic glass. The latter is purely conventional, but it takes advantage of the limitations of the problem in the best way. In our houses we can use leaded glass to great

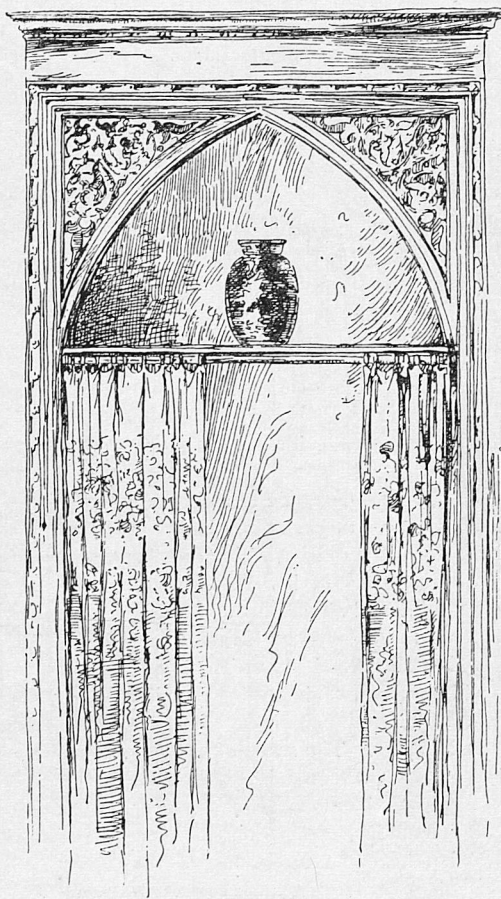
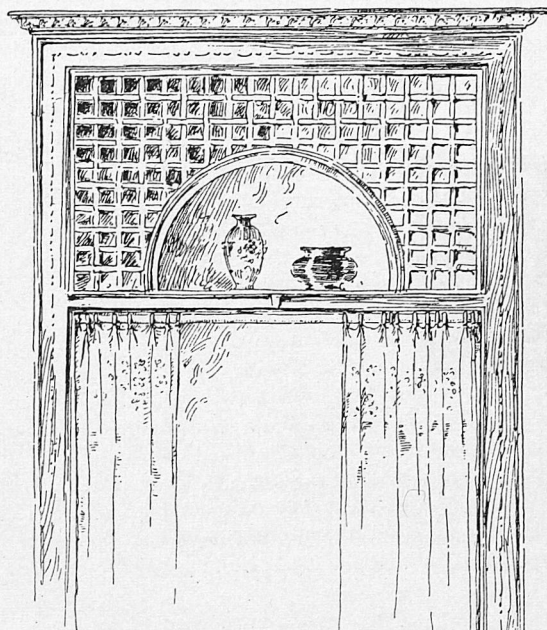


SUGGESTION FOR A CORNER BOOKCASE.

The floor was of yellow pine. While such a treatment would be simply out of question for a large formal dining-room, or even for a breakfast-room of a pretentious house, it was nevertheless a most charming apartment, and although facing north, was sunny and cheerful always.

Probably the difficulty that besets the path of the architect, designer or decorator is, if we try to formulate it, a question of scale—that is to say, to keep things in their proper relation to each other. I have often seen a ceiling entirely overpower the rest of the room because its scale either of color or of parts was too large. One of the most charming ceilings I ever saw was, on the other hand, painted in too small a scale, and the minute ornaments suffered by the relative coarseness of the walls, wood-work and, in fact, everything else in the room. Now that there are so many wall-papers for sale in the shops, of large, bold floral designs, there is danger, if we use them heedlessly, of making the walls of our rooms too strong, and resulting in the effect of advancing from their position. The balance of parts is an extremely nice question: the size of the doors and windows, the width of the trims of these doors and windows, the depth of cornice, size of mantel—all must be considered together and in relation to the whole apartment.

The use of transoms, as in the accompanying sketch, helps to bring high doorways into scale, besides

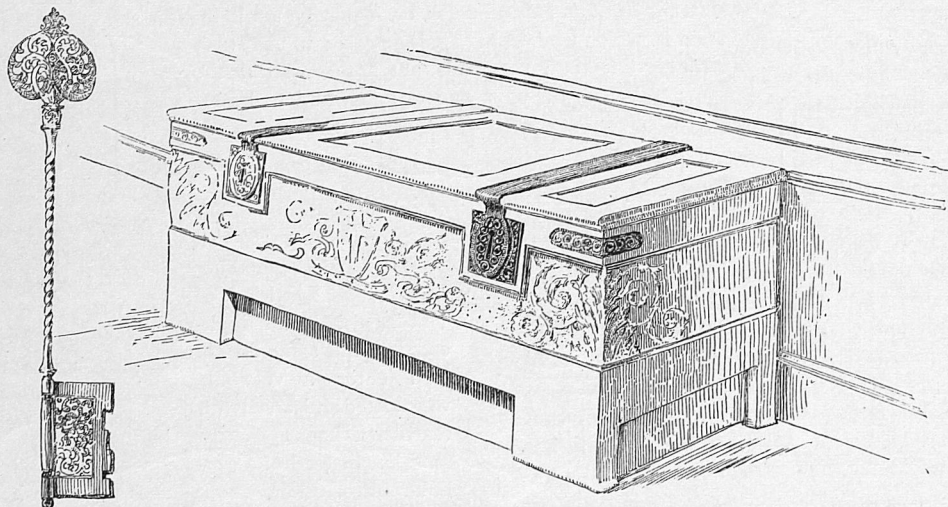


SUGGESTION FOR TRANSOMS.

advantage. Often the outlook is unpleasant or uninteresting, and we need the light; then a window of cathedral or rippled glass of the lightest tones, leaded in a pleasing pattern, gives a pleasant substitute. All sorts of geometrical figures are suitable for the purpose, from simple squares to the most minute design. Bull's-eyes or jewels catch the light prettily, but should be sparingly used. ARCHITECT.

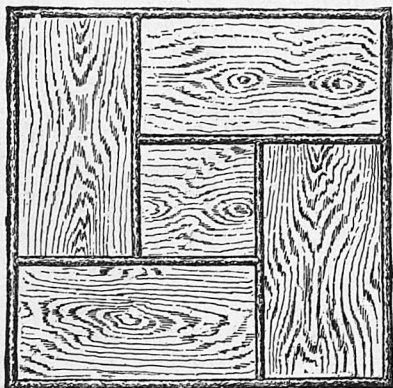
AN IMPORTANT DECORATIVE PAINTING.

THE most important decorative painting that has yet been attempted in America has just been finished by Mr. John Lafarge in the Church of the Ascension (P. E.), Fifth Avenue and Tenth Street, in this city. The church is Gothic, with centre aisle, two side aisles and clear-story. The windows and the arches supporting the clear-story are in the early, pointed style. The ceil-



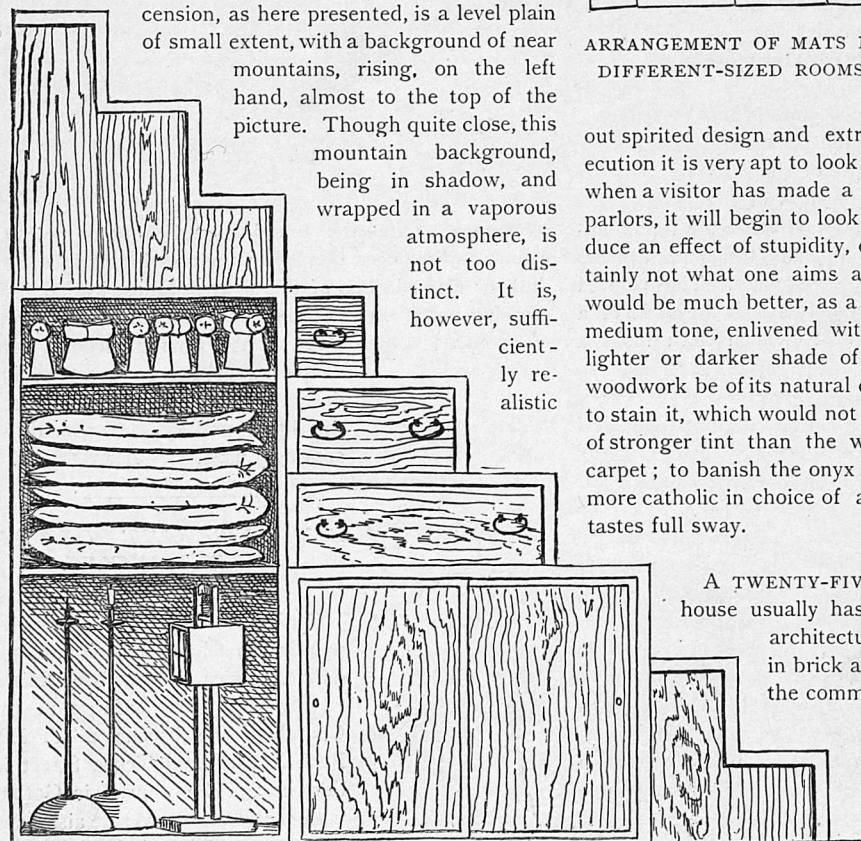
CARVED OAK CHEST FOR A HALL.

ing, however, is nearly flat and is divided into square panels, suggesting, in spite of its unimportant corbelled beams, that of a Roman basilica. This incongruity has left the question of the architectural treatment of the decorations an open one. In the windows, several of which have been filled with very rich stained glass, Mr. Lafarge has wisely attempted a compromise between the Classic or Renaissance treatment, which he has made dominant elsewhere, and the Gothic. This has necessarily resulted in a certain indecision and weak-



JAPANESE PANELLED CEILING.

ness of impression; but it was evidently the only thing to do to prepare the eye for the great semicircular arch framing in the whole of the wall space above the altar, on which he has put his principal composition. This arch, with the pilasters from which it springs and a pair of large rosaces in the corners, left at top between it and the ceiling, is ornamented with delicate reliefs and is richly gilt. The picture which it frames in contains about thirty figures, larger than life. The subject is the Ascension. In the middle of the upper part the figure of Christ is borne up between two choirs of adoring angels, so disposed as to have the effect of a nearly complete circle about Him, broken only at top and bottom. On the ground are the disciples, also circularly grouped, as if their Master had risen from among them. A few figures are placed to right and left, outside the circle. This composition recalls in its main lines that of several pictures by the great Italian masters, notably Raphael's "Transfiguration." The studied flow of the draperies, the attitudes and expressions of the various figures, even the mild though warm color-scheme adopted show the same influence. If it were not for the part that the landscape background is made to play, there would be little evidence of any remarkable originality of conception. But the artist has managed, without taking from the strictly decorative aspect of his work, to surround his figures with light and air, and to add a new element of impressiveness to the scene by his treatment of earth and sky. He has succeeded—to use an image which church-goers will understand—in putting new life into the old text without materially changing either its letter or its spirit. The scene of the Ascension, as here presented, is a level plain of small extent, with a background of near mountains, rising, on the left hand, almost to the top of the picture. Though quite close, this mountain background, being in shadow, and wrapped in a vaporous atmosphere, is not too distinct. It is, however, sufficiently realistic



JAPANESE COMBINATION OF STAIRS, KITCHEN CLOSET, DRAWERS, AND CUPBOARD (CONTAINING PILLOWS AND MATTRESSES).

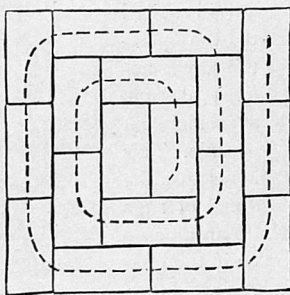
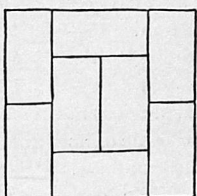
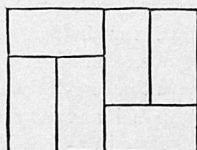
to give the floating figures something of the appearance of a rising and dissolving wreath of mist. Thus, without forcing that interpretation upon the spectator, he is enabled to conceive the occurrence depicted as more or less imaginary—a comfortable concession to those of little faith.

The wall beneath the painting is lined with marble slabs, with, back of the communion table, a richly decorative mosaic of Byzantine character, surmounted by two angels in high relief, the latter the work of the sculptor, St. Gaudens.

IN most of the stylish new dwellings now being put up in the northern part of New York City, the interior finish shows evidence that the eclectic tastes of the day have spread to the builders, and that these gentlemen, under the pressure of competition, are gradually acquiring some knowledge of the various systems or styles of decoration, and of how to combine them. Just as some dressmakers seek every opportunity of learning their art from the actresses for whom they work, our builders have been learning from the architects, until now, within certain lines, they can do very well without them.

* * *

THE parlor which the family are really expected to use is very different in appearance, and, until furnished, is almost colorless. The walls are bare, the woodwork is painted or enamelled white. The mantelpiece is of light colored marble; or, if in wood, it is of colonial design and painted white. The ceiling may be lightly frescoed in cream color or some other light tint, with compartments in gold; or it and the cornice may be plaster work in low relief, stained or waxed to a light yellow tint. In furnishing some approach is almost invariably made to eighteenth-century models. A light wall paper is chosen; the seats are upholstered in imitation tapestry; and in the choice of knick-knacks and ornaments preference is given to articles of onyx and ormolu, to gilt bronze, cut glass and most undecorative porcelains. The objection to this style, charming as it may be in really good examples, is that with-



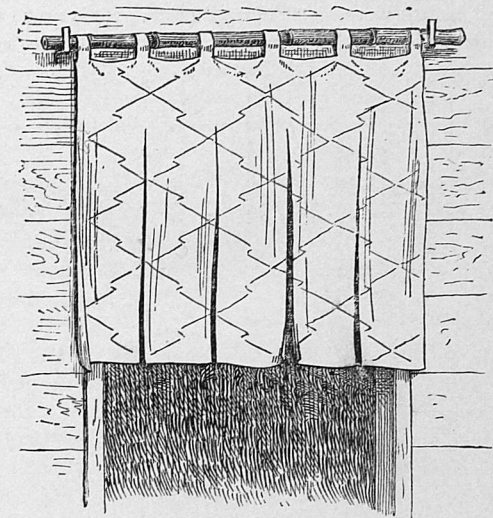
ARRANGEMENT OF MATS IN DIFFERENT-SIZED ROOMS.

out spirited design and extremely clever and careful execution it is very apt to look both cold and frivolous; and when a visitor has made a round of a number of such parlors, it will begin to look stupid as well. Now, to produce an effect of stupidity, coldness and frivolity is certainly not what one aims at in furnishing a parlor. It would be much better, as a rule, to choose a paper of a medium tone, enlivened with an arabesque pattern of a lighter or darker shade of the same color; to let the woodwork be of its natural color, or, if that be too light, to stain it, which would not hide the grain; to use stuffs of stronger tint than the walls, but not so dark as the carpet; to banish the onyx and ormolu; and to be far more catholic in choice of accessories, giving individual tastes full sway.

* * *

A TWENTY-FIVE or thirty thousand dollar house usually has a façade of some special architectural pretensions—something in brick and brown stone a little out of the common; at least, it is not duplicated in the same block. You enter a vestibule wainscoted and paved with marble, perhaps even with mosaic. Instead of a globular brass affair, stuck all over with colored glass "jewels," a handsome

lamp in wrought iron depends from the panelled ceiling. The inner door has stained-glass lights and transom, but of less atrocity than formerly. The inner hall and the formal reception-room (an unnecessary sacrifice to Mother Grundy) opening off it are still wainscoted or half wainscoted; in the latter case, the upper wall surface being in some imitation of stamped leather, very often terminated by a panelled frieze supporting a panelled ceiling. In these latter positions California redwood is coming rapidly into fashion, as it is a beautiful



SLASHED CURTAIN AT JAPANESE DOORWAY.

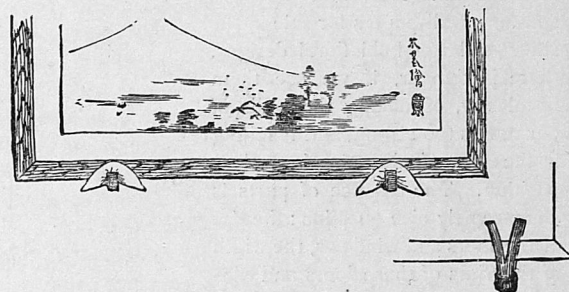
wood, of extremely rich color, and easily worked. It is quite cheap, but is too soft for use in positions where it might be accidentally exposed to hard knocks.

* * *

PERHAPS, in the fulness of time, our builders may come to treat these rooms also with some regard for what are likely to be the wishes of their occupants, and to reserve the outcome of their own genius for the decoration of barrooms. If they knew how much ingenuity, trouble and expense it costs merely to cover up their absurdities and their bad work, perhaps their consciences might be touched. But it is safe to say that a moulding mill has no conscience; and until the revolution which we seem to be going through is complete, it will be necessary to cover up all the woodwork in upper story rooms with draperies, or disguise it with dark paint, or both. The latter plan is the best; for curtains and portières properly hung cannot be depended on to cover the woodwork at all times, while dark woodwork, left bare, would necessitate dark color throughout the room, which would be very undesirable for a bedroom. Our city bedrooms will long offer a field for the skill and taste of the household artist, not exactly promising, but one that calls loudly for the laborer.

HINTS FROM JAPANESE HOMES.

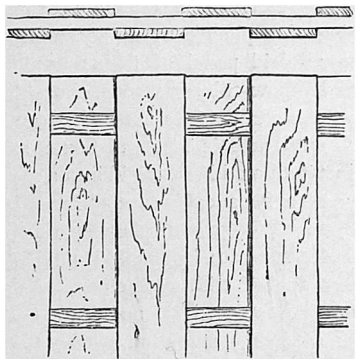
THE Japanese house is built to suit different wants from ours; the people have different habits, different social requirements. The lightness of the construction is well suited to a country where seismic disturbances are not uncommon; and, perhaps, the comparatively unfurnished state of the living-rooms might be traced, in some degree, to the same cause. Yet there is much in these houses which might be copied



FRAMED PICTURE WITH SUPPORTS.

by us, at least in our summer residences; for the Japanese build with especial care to secure coolness and fresh air in summer. Professor Morse's very attractive book on "Japanese Homes and Their Surroundings," published by Ticknor & Co., will

give the reader all necessary details about the construction of all sorts of dwellings in Japanese fashion. We will here bring together some of the hints as to decoration which are scattered through his volume, availing ourselves of the kind permission of the author to use such of the illustrations as may suit our purpose.



ORDINARY JAPANESE WOODEN FENCE.

constant idea in building is to make the structure itself beautiful, or, at least, slightly, within. They pay no attention to exterior appearance, satisfied, as regards that, with the results of their habitual neatness. But the woods, plaster and paper used for interior finish, which with them is only another word for interior construction, are chosen so as to secure harmonious color, and are fitted together with great care. With us, plaster and woodwork are generally meant to be hidden out of sight with paper and paint, and, in consequence, are almost always roughly and badly done; with them, the handiwork is so good as to be a source of pleasure in itself. It is quite possible to imitate them in this by employing a superior grade of workmen, saving the difference in wages by avoiding the necessity for covering up their work. Indeed, in many country houses of recent erection, the upper rooms are so treated, and the effect might be quite satisfactory if an effort were made to secure a good tone of color by choice of materials. The Japanese, when they build a plastered wall, hardly ever use white plaster. They have various ways of tinting it, the most common being with an ochreous earth of a reddish brown color. Occasionally, the white plaster is treated, before it dries, with a dredging of fine iron dust or filings, which, rusting, stains the wall a rich yellow or orange. Sometimes pulverized shells are mixed with the earth and lime.

The color of Japanese building paper is either brown, like that of our mat-surfaced wrapping papers, or a creamy or grayish white. The wood is most commonly cedar, and

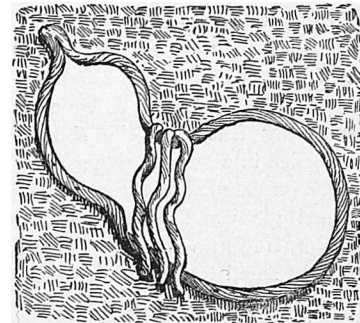
is left as it comes from the carpenter's plane. Some of the posts are not even shaped; at times they are used with the bark left on. Bamboos, either brown or yellow, take the place of our moulding strips. Thus, as a rule, a fine warm tone, made up of the warm white of the paper screens which serve for partition walls, the reddish cedar and the brown plastering, results from the mere choice of building materials. The straw white of the floor mats and their black borders, though furnishing a strong contrast, are still in tone. The paper screens may be enlivened with a slight dotting of gold, or may

bear a few sketches, usually in India ink. The space between the wall-screens and the ceiling, corresponding to our frieze, is filled with a perforated board or lattice-work ornament. The ceiling itself is in cedar boards or panels, the divisions being marked with bamboo. The window is in lattice-work; the sliding doors to the cupboards, if there be any, in pictured silk or paper, and, with the exception of a hanging scroll or two, or a vase of flowers, nothing more is needed to make a very charming room.

Several of the details just mentioned might often find a place in our rooms. The spaces between doors or windows and ceiling, often of different heights, and cutting awkwardly into a frieze, might be filled with a perforated panel, or a piece of ornamental lattice-work. Given a good design, the former may be made by anybody with a scroll-saw. The latter can be bought so cheaply at the Japanese stores that it would not be worth while to attempt to make it. Wooden ceilings are now so common that it is only necessary to say that their color should not be decided on without determining, at the same time, that of all other large surfaces in the room, to make sure of harmony. Georgia pine and cherry, the latter stained mahogany color, are both of them handsome enough to be used for this purpose. We are not likely to substitute paper wall-screens for our permanent partitions, but our plaster might be toned, instead of leaving it a glaring white, or tinting the surface in distemper, to come off on our clothes. Pro-

from some similar article of camp furniture. We all know, by this time, the hanging portières of beads, through which one may pass without lifting or putting them aside. A cloth portière which has the same advantage is often seen in Japan. It is simply slashed from the bottom to near the top, so that the wind or a visitor may pass through without lifting the entire curtain, while it still affords a sufficient protection.

In several matters connected with the surroundings of the house, especially the garden, the Japanese show a good deal of ingenuity. Fence-posts are at once preserved from decay and ornamented in a peculiar way, as follows: One or two straw ropes are coiled around the post (if two, in opposite directions) and are well wetted. The post is then put in the fire and charred as much as may be considered necessary to preserve the wood. The wet straw protects the wood under it from

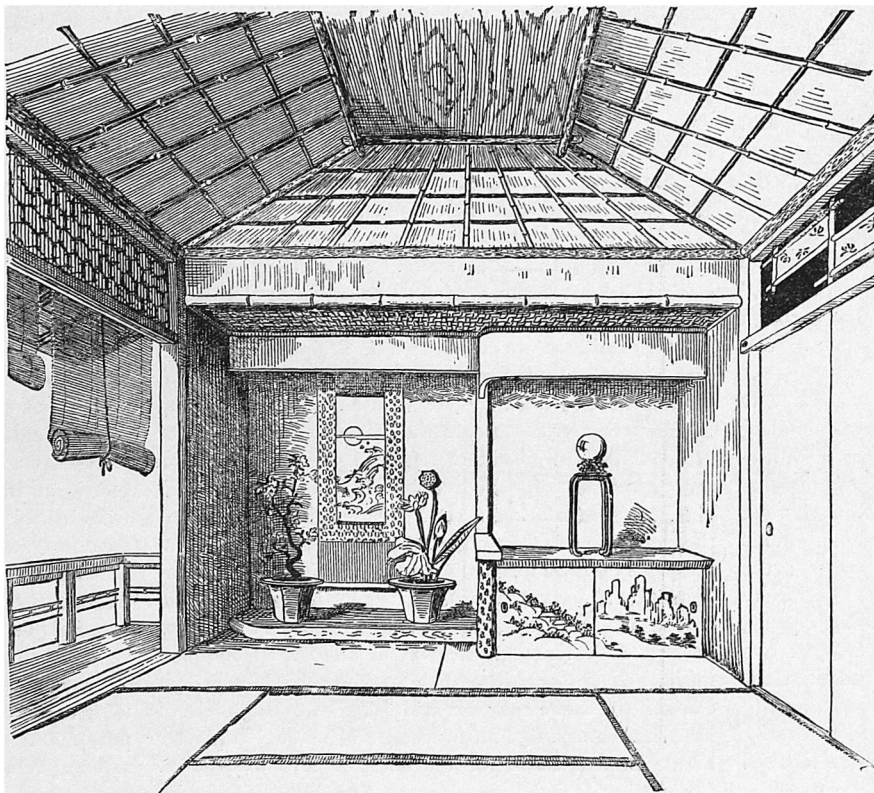


RUSTIC OPENING IN JAPANESE SUMMER HOUSE.

the fire, and when the post is removed it is marked either with a spiral line or with lozenges in dark and light. The Japanese make use of many odd materials in gates, fences and garden buildings. A piece of worm-eaten wood from a shipwrecked vessel is a godsend to the Japanese builder. He will make out of it shelves, gate-bars, what-not; and in the garden it will furnish him with flower-pots and brackets. He is very ingenious in rustic work, and, as he is fond of windows of curious shapes, he will often frame them with branches of trees or with dead vines, to represent by the opening a gourd, a mountain, or some other strange shape, as shown in this column.

The Japanese method of supporting pictures might occasionally be adopted by us in the case of lightly framed water-colors and prints. These are held up by iron or bamboo supports fixed in the wall under the frame, which is protected by little cushions of red crape. The kakushi or strips of painted wood to be found in our Japanese stores are used in Japan to hang on posts, not on the walls of a room. Some of their kitchen contrivances show the same ingenuity. For example, the stairs which we illustrate is composed of boxes fitted

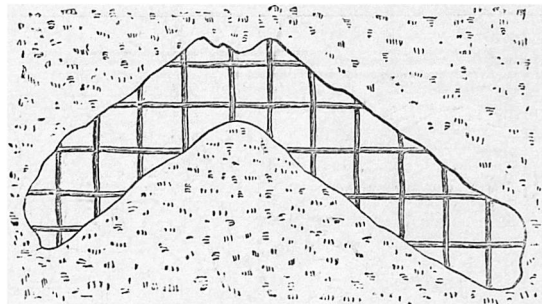
with drawers, and serves at once as stairs and closet, without hanging a door, putting up shelves or creating dark, dusty and useless corners. Shelves, however, are commonly added to the boxes, and are used to hold the bedding when not in use. Those in our picture hold the



GUEST-ROOM OF A JAPANESE COUNTRY HOUSE.

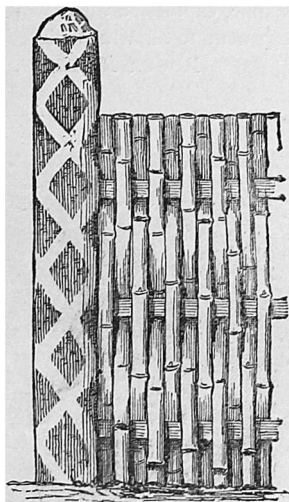
fessor Morse thinks, not without reason, that we might adopt the Japanese custom of displaying but one or a few works of art at a time, and these in a place specially fitted to receive them. In Japan, one of the two recesses already spoken of, and which are to be found in the guest room or parlor of every house, is devoted to this purpose. It would certainly be a great improvement in many of our houses if the rooms were stripped of the majority of the objects crowded into them, and if these latter could be shown, a few at a time, in a good light, and so as to help and not injure one another's appearance.

Little use is made of curtains in Japan. Large ones of split bamboo, not unknown here, are used to shade the veranda in summer, and in the residences of the former Daimio, these were sometimes replaced by cloth, or even silk. A room is occasionally made in the fire-proof storehouse attached to most Japanese dwellings of the better class, by putting up a wooden framing and hanging this with a light cotton stuff. An old form of screen, perhaps now obsolete, is shown in the picture-books. It consists of a pair of wooden uprights close together, a block on a stand and a transverse bar at top, all lacquered, with a curtain of some rich stuff hanging from the bar low enough to sweep the floor. Like the curtains in the storehouse, this was probably adapted



RUSTIC OPENING IN JAPANESE SUMMER HOUSE.

wooden pillows or head-rests, with their cushions of rice paper, and the folded, wadded quilts which serve for both mattress and coverlet. In the under compartment are lamps, composed of a wooden frame sliding on a stout wooden support, and with shades of paper.



BAMBOO FENCE.

THE ARCHITECTURAL LEAGUE EXHIBITION

SECOND NOTICE.

WE gave last month an account of the fourth annual exhibition of the Architectural League of New York, closed on January 12th, which was necessarily incomplete in one important particular. The work of the Committee on the Loan Exhibition of Decorative Art was not finished at the time of our going to press, and our notice of that part of the exhibition had in consequence to be postponed. It was, as we expected, one of the most interesting features of the show, the committee having succeeded in getting together numerous examples of almost every kind of work used in interior decoration, from stained glass and mosaics to Limoges enamel plaques and vernis Martin panels. The collection filled comfortably the small inner gallery, and, with the exception of Mr. Tiffany's huge unfinished cartoon, which would have looked better if skied in one of the larger galleries, it was very well hung. The work in question showed about a score of hard-featured women, with violet eyes and vermilion hair, who were supposed to personify nearly everything in the category of abstract ideas, as was shown by the inscriptions on gold disks above their heads; and it was placed in such a position as to "kill," by effect of size and violent coloring, the more modest and meritorious works on either hand. This, however, was the only serious mistake committed, the biggest of the other contributions being moderate in color and so hung as to bring order into what would otherwise be a confusion of small subjects.

These, too, were mostly finished works intended for actual use as decorations. Among them the principal were an elaborately framed figure of "Evening," by Mr. F. S. Church, very graceful in its lines and pure in color; a still more elaborately framed panel by Mr. H. Siddons Mowbray, showing a pair of damsels "Among the Blossoms" of an apple-tree, rosy as to their draperies, but somewhat bricky as to their flesh-tones; a nobly decorative winged figure, by Mr. T. W. Dewing, and the uninspiring though well-painted allegory, "Inspiration," by Edwin Blashfield, which we have followed through various exhibitions on both sides of the Atlantic. The well-studied group, "Jacob wrestling with the Angel," by Mr. Kenyon Cox, reappears; but it is painted in so low a key that it was almost lost among surrounding subjects by no means too brilliantly colored. Two life-size figures of angels, by Ella Condie Lamb, an illustration of one of which we gave in our last number, were shown in soberly colored cartoons. The background is indigo; the frame gray, with gold arabesques; the drapery dull yellow; the wings olive green. They are to form part of a reredos or altar screen. A large panel, by Mr. Henry Oliver Walker, had for its subject two nude boys feeding doves. There was an academical air about its grayish tones and firm outlines not at all out of keeping, we would observe, with its avowed decorative object. Still, we found the same artist's more finished but smaller figure, "Boy with Dove," on the opposite wall, more to our liking. The coloring of this was still very simple and subdued; but it gave a distinct color impression, which cannot be said of several works in which gaudy pigments were unsparingly used. A "Decorative Panel," by Miss Ida F. Clarke, showed some Rubens-like children playing with doves on a bank among irises. The subject was treated boldly and with good effect. A number of interesting paintings of ancient Egyptian temples were by Mr. Blashfield. "Twilight," painted by Mr. F. S. Church, was a very successful effort in the pearly key of color which this artist has been practising for some years. The young person who represents the Twilight, with a too realistic head for her shadowy draperies, brushes against a pale pink poppy as she is borne through space on the back of a white owl. It did not pretend to mean anything. It was only a dream, but a pleasant one.

It was different with the Burne-Jones-like triad, "St. Cecilia, Orpheus, Sapho," which, though equally devoid of meaning, did not seem so, the attitudes and faces being indicative of a weight of thought. The group of little medallions, intended for piano decoration, was, however, very satisfactory in composition and color. The artist is Mr. F. V. Hart. Some "Watteau" panels in vernis Martin, on a gold background, were remarkable for their bold, free treatment, the gold ground showing through everywhere; yet the little figures looked far more solid than those in the much more finished modern works of the same sort hanging close by. A small upright panel, "Decorative Treatment of Garden Pea," designed by Mr. F. Crowninshield, was the most satisfactory work exhibited by this artist. Two upright flowering stems, painted in grayish green on a blue-gray background, and loosely bound by a narrow pink braid, constituted the design, which had a very happy effect. Two small "Cabinet Doors, painted on Ebony," artist's name not given, were models of how not to do it, the plane surface being wholly covered by gilding, so that the designs were, in reality, painted on gold, not on ebony. "The Lanterns," by Mr. Albert Moore, an English artist, whose work is seldom seen here, was a small water-color of a vivacious young lady, attired in a single long, pale blue garment, dancing on a narrow garden pathway in front of a shrubbery hung with Chinese lanterns. The treatment was flat, the light diffused so that the lanterns were almost an impertinence; but the movement of the figure was remarkably just, and the drawing both refined and correct. That Mr. Moore is above everything a decorative painter is evident even in this small study. A "Vintage Festival," by Mr. Robert Blum, was an extravaganza of color to which the composition itself lent but little interest.

The exhibition was very rich in sculptured work in wood, and in plaster models for bronze or marble. Two impressive caryatids, by Mr. Olin L. Warner, lifted up the draperies on either side the entrance. Of a number of reliefs by Mr. Theodore Baur, all good, the best was a group of dancing children, lightly bound in a tangled vine. A "Buffalo Hunt," by Mr. Edward Kemys, forced the principle of perspective treatment of relief unpleasantly. The head of the nearest horse, from any attainable point of view, looked too large for his body. Some carved wood panels, by Mr. L. Frulini, of children engaged in various sports, were of more than common merit. Of several decorative carvings by Mr. Joseph Ferrari, the same may be said. There were panels of rich Hindoo carving in teak-wood, and a model in plaster of the bronze doors for the vault of Mrs. George L. Lorillard at Woodlawn. These, of a simple classic design, were modelled by Mr. Max Schwarzott.

Of a large number of other works, embroidery, stamped leather, mosaics and inlaid wood, mostly antique, we can specify but a few. One of the most instructive was a specimen of old Roman mosaic which, whether by design or accident, was placed next under a bit of modern work in colored marbles. The Roman work, two heads, half life-size, had a very rough appearance, the bits of stone leaving many interstices filled up with

cement, while in the modern example, a small figure, the joints were so neat as to be almost indistinguishable. But the Roman artist had created his design as he worked, chipping the small blocks of stone roughly into shape and placing them in the cement as a painter places a touch on his canvas, while the modern day-laborer had only mechanically copied a very poor drawing. The difference was absolutely that between a "chromo" and the first painting of a picture by an accomplished painter. A Japanese inlaid panel of flowering plants, in various brown and yellow-colored woods, showed, on the other hand, that the utmost neatness of execution may be combined with artistic feeling. Some small Limoges enamels in white on black, inlaid into a carved oak panel forming a door for a cabinet, made a striking bit of decoration. Some "Wedgwood" plaques and similar small designs in *pâte-sur-pâte*, by Taxile-Doat, looked as if they might be so applied with good effect. A miniature of the Crucifixion, painted on amethyst, had a strange appearance of being stuck on, owing to the transparent nature of the ground. The most beautiful of the embroideries was a large Persian piece with a small floral pattern outlined in gold. Damascus window-shutters, roughly inlaid with lead and pearl, might give a hint to many an amateur.

Of the architectural designs not noticed, or imperfectly noticed in our previous article, the most important (as showing the present tendencies of the League and of our younger architects generally) were the drawings submitted in competition for the League medals. The subject was, as we have said, "A Tomb for an Illustrious Architect." Most of the designs exhibited were distinctly classic in feeling. That which obtained the gold medal showed an Ionic façade of a rock tomb and a plan for the excavated chambers, the innermost to contain the sarcophagus. The designer was Mr. James Brite, of New York. The silver medal fell to Mr. Oscar Enders, of Chicago, Ill., and the following gentlemen received honorable mention: Messrs. Julius Harder, New York; R. C. Spencer, Boston; William H. Orchard, Rochester; and Albert R. Ross, Davenport, Ia. In the entrance gallery was hung an imposing design by Messrs. McKim, Mead and White, for the new Bates Hall, Boston Public Library, and a handsome block of houses, "The S. P. Hinckley Houses," by Lamb & Rich. In the main gallery, grouped on some screens near the door, were a number of imaginative designs, showing much feeling for the picturesque, by Mr. Henry P. Kirby. The "Towers of Hotel, at Bigstone Gap, Va.," by Brunner & Tryon, with their high-pitched roofs and connecting loggias, had an effect at once novel and imposing. Some "Color Studies," by Mr. George C. Palmer, showed what might be done with painted and unpainted wood, tiles and other materials on the exteriors of country houses. A "Design for a Moorish Room," by John Du Fais, was one of the most promising sketches for interior work. The tiling of the walls in emerald green, deep blue and dark purple, was made to harmonize in a manner as admirable as unexpected with the red and gold arabesques of the vaulted ceiling. Finally, Mr. Avery's proposed "Campanile for Prospect Park Plaza," though the figures on its summit were better omitted, and Brunner & Tryon's "Memorial Library at Rutland, Vt.," each, in very different ways, were good examples of the beauty that springs from a simple, well-understood motive. There was noticeable, indeed, throughout the exhibition, a sentiment in favor of solid, sensible, expressive work, which should give much encouragement to all who believe in our architectural future.

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